Vol. IV
No. 10

January 1924

25 Cents
A Copy

American Cinematographer

Published by the American Society of Cinematographers, Inc.

January—

Photographing Four Presidents—
Fifth Installment, "Fade Out and Slowly Fade In"
By Victor Milner, A. S. C.

The Cost of Cinematographers—
By George Schneiderman, A. S. C.

Stampedes and Camera Pits—
By Paul P. Perry, A. S. C.

"Cashing In" On Stereoscopic Projection—
By Herbert S. Marshutz, A. B., Opt. D.

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Vol. IV JANUARY, 1924 No. 10

American Cinematographer

The Voice of the Motion Picture Cameramen of America the men who make the pictures

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Table of Contents

The Cost of Cinematographers—
By GEORGE SCHNEIDERMAN, A. S. C. . . . 4
Stampedes and Camera Pits—
By PAUL P. PERRY, A. S. C. 5
"Fade Out and Slowly Fade In," Fifth Installment—
By VICTOR MILNER, A. S. C. 8
"Cashing In" on Stereoscopic Projection—
By HERBERT MARSHUTZ, A. B., Opt. D . . . 9
The Editors' Corner 10
Eastman Provides for Home Cinema 12
Problems in Motion Picture Laboratories, Second Installment, from Transactions, S. M. P. E. 13
Quoting the Critics, Cinematographically 15
A New Pair of Cinemachines 16
CHARLES RICHARDSON, A. S. C., Passes Away . . 17
Slight to Industry Meets Results 24
In Camerafornia 25
Releases 26
A. S. C. Roster 27

An educational and instructive publication, espousing progress and art in motion picture photography.
Published monthly by The American Society of Cinematographers, Inc.
Subscription terms: United States, $3.00 a year; Canada, $3.50 a year; foreign, $4.00 a year; single copies, 25 cents.
Advertising rates on application.
6372 Hollywood Boulevard, Los Angeles, California Telephone, Hollywood 4404
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The Cost of Cinematographers

by George Schneiderman, A. S. C.

Why properly paid cinematographer is inexpensive. ¶Camera aide source.

Much has been said the past several weeks about cutting the cost of motion picture production. Prominent film officials have been quoted as saying that salaries must come down, from the star to the property boy.

It has been intimated that if it is not graceful to cut existing salaries there will be made substitutions, wherever possible, of workers who are content with smaller salaries.

The effect of the rigid execution of such a theory, if it is ever followed, remains to be seen. Perhaps the exercise of parts of the theories might bring wanted results.

But there is one element in the cost of production that is seldom reckoned with, and that is the waste and loss of time. Few of the executive statements, which were published in a spirit of alarm by most of the press, took this important factor into consideration.

Has the average executive ever stopped to compute how many dollars is lost to his organization because salaries and rentals were running on and mounting up because some company or companies working under his banner were marking time when they should be shooting? The loss thus occasioned includes within its scope the salary of not only one high-priced celebrity but that of all the workers in the company.

What one factor can be the most expensive cause of loss of time and production waste?

Those who understand production will tell you—the inexperienced or inefficient cinematographer.

He can be an expense thus in a dozen different ways. He can call for the wrong lighting equipment to take on expensive location trips, equipment that, on reaching the location, must be sent back for others or else the scenes shot improperly. Meanwhile time is wasted.

He can fail to take advantage of delays by weather by not shooting scenes which are not dependent on the weather—while the company sits around wasting time and drawing salaries waiting for sunlight.

He can cause improper lighting equipment to be introduced on expensive sets, so that the scenes must be retaken or else imperfect, allowed to pass.

He can, last but not least, be conducive to any number of delays and wasted film that will result without end as the result of incompetence.

What usually is the reason that an inferior cameraman is permitted to be placed in a position where he will cause production expense to soar without justification?

Usually because his salary is a low figure. That's the answer. The average producer knows little or nothing of the qualifications of a cinematographer unless he is particularly familiar with the work and the working methods of the particular cameraman that he may hire. Consequently, when he wants a cameraman he wants only a cameraman, that's all,—just as if they all fitted a single pattern, labeled "cameraman," without regard to ability or qualification—he is apt to pick the man who names the lowest salary. There is no distinction in his mind as to ability. Turning a crank is turning a crank. If he gets it turned for half the price, he is that much ahead on the picture.

But is he? Sometimes he wakes up, after a few thousand dollars have been wasted, and places his finger on the spot where the trouble lies. Other times he continues to hire inferior, low-salaried but *expensive,* cameramen; and as a result pays for increased production cost. The entire cost of an efficient cinematographer at a "good" salary, is a small item in comparison to other costs, considering what he has to do, his responsibility, results expected and obtained.

But what assurance can the producer have of getting an able man if he knows little or nothing as to cinematographic qualification? Probably none, if he relies on his own choice to the extent of picking a man because the salary is comparatively low.

The writer knows of one reliable general source from which the producer may safely pick his cinematographer—that is the American Society of Cinematographers. Cinematography is no longer an experiment. The A. S. C. has long since recognized that. Its membership is not open to men who are still in the inexperienced stages of cinematography, whether they have been at the camera a year or ten years. Instead, only those cinematographers are invited to A. S. C. membership whose work has *consistently proved* their ability. Remember the men who have thus accepted the invitations which have been so carefully extended and who have become A. S. C. members are men whose record, not their salary, and not because they turned a crank, establishes their merit.

If they would not be thorough in every part of cinematography, if they would not be able to meet every cinematographic demand of the producer, if they were not above causing waste and loss of time, they would not be A. S. C. members.

That is the producer's assurance in calling on A. S. C. members.

And it is also his insurance for good photography and against unnecessary expense. The first thing a business man thinks of is to insure his investment, regardless of whether it is stock or property. He rests better when he knows that his investments are all covered by insurance. And the A. S. C. member will relieve the producer of cinematographic worries.

Finally, the fallacy of "cutting expenses" by hiring an inferior, low-salaried cameraman is very plain—it is just another way of *creating expenses*

(Continued on Page 22)

Stampedes and Camera Pits

By Paul P. Perry, A. S. C.

Farewell buffalo stampede on American continent described by A. S. C. member operating in pit.

Grouped about the pit are, left to right, Mr. Smith, park superintendent; Reeves Eason, director; Jim, the park warden; Arthur McLennon, personal representative for Thomas Ince; and John Ince, director. Below, in the pit, is Paul P. Perry, A. S. C.

Thirty or forty years ago a farmer in Montana had 704 head of buffalo which was too large a herd for the range he had so he offered to sell them to the United States government. However, it took Congress so long to act on his proffer that he made a similar offer to the Canadian government which immediately purchased these monarch of the plains.

They were driven to the province of Alberta where the Canadian government established a dominion park to protect these and other wild animals such as deer, moose, antelope, elk and yak which were imported from India. This park, located a few miles from the town of Wainwright, was named "Buffalo Park."

704 Becomes 8000

Flourishing under government protection, the original herd of 704 buffalo multiplied until there were recently more than 8,000 head and what once was a sufficiently large park was a few weeks ago unable to supply enough range for so great a number of beasts.

Eliminate Old Bulls

To relieve this over-crowding to some degree, the Canadian government decided some time ago to kill off 2,000 of the oldest bulls.

Cinematographers, crouching in pits, as hoofs pound overhead take chances greater than those of aboriginal Indians who rode at flanks of buffalo stampedes. Death imminent at every turn as stampede is filmed.

To Record Stampede

Thomas Ince, being acquainted with these conditions, arranged with the Canadian government, through his personal representative, Mr. Arthur McLennon, to make a historical record of the buffalo as it appeared once in its native haunts, how the vast herds were stampeded by the Indians in order to kill off enough of the animals to supply them with meat. It was particularly desirable to make a film record of the stampede such as it actually transpired in the primitive days which have slipped into the past. History tells us that nothing could stem the tide of a stampede once it had been set into motion.

In order to properly film the

Birdseye view of buffalo before stampede got under way. There were several thousand in herd.

stampede which would accompany the killing off of the old bulls, Mr. Ince sent to Wainwright a company consisting of two directors, Mr. Reeves Eason and Mr. John Ince; players including Mack Wright, Robert Rose and Al Richmond; and six cinematographers, Paul Eagler, Al Gosden, Abe Scholtz, Harry Mason, William Menke and the writer. William J. Oliver joined our party at Calgary. Last but not least in our expedition was "Nick," (the cinematographers' friend) who supervised the building of the camera pits and platform. In his hands to no small extent, were our lives.

Pits and Platform

The platform and the pits were used as a haven from which to film the stampeding buffalo and were built directly in the path of the stampede so that we could get a faithful record of the on rushing beasts. The platform was about 20 feet high and was surrounded by a stockade of four-inch posts which would keep the buffalo from striking the platform and shaking the cameras which were mounted thereon. These cameras were operated by Paul Eagler and Al Gosden.

Cameras in Pits

About 50 feet in front of the platform a camera pit, about five feet square and six feet deep, was dug. In this pit I had my camera planted to shoot close-up action of Mack Wright and Bob Rose tripping their horses and falling near another pit while they fired at the buffalo. This second pit was for protection in case the buffalo came too close and there was danger of the actors being trampled upon. But the courage of the two actors must be acknowledged as they did not avail themselves of the pit even though the frightened animals came within six feet of them on all sides as the production, "The Last Frontier," will show.

Paul Perry, A. S. C., casts his weather eye from the pit.

Sharpshooters

In front of the second pit was constructed a third in which were stationed Bill Oliver with his camera, and two sharpshooters who killed the old bulls as Mack Wright shot at them. Eight were killed in the scene in this way.

There was another pit on the side that was occupied by Abe Scholtz and two sharpshooters. Harry Mason was stationed on a hill to get a panorama of the entire stampede.

Triangle Fence

Anyone who has not seen a stampede of 5,000 buffalo can scarcely appreciate the thrill of shooting such a scene. We had a mile and a half of 15 foot wire fence stretched on either side of the cameras. The opening between the two sides of the fence was about a mile across at the far end but as the fence ended near the cameras it tapered down to an outlet of about 75 yards.

Herd Bunched

This triangular arrangement compelled the buffalo to "bunch up" as they rushed toward the cameras and, as they reached the apex of the triangle, they were

Action shot showing beasts driving into triangular fence where they stampeded

crowded into a careening pack so that they were forced to go directly over the top of the camera pits.

The Beginning

As the stampede was set into action, the horizon became a long line of moving mass. Gradually the line narrowed and grew higher as the buffalo came nearer and were forced closer together by the triangular fence. Then the heavy mass grew distinguishable—one could make out the horns and the heads of the beasts as they stumbled forward.

Roar Arises

At the same time a dim roar became audible. It increased to a wild din as the herd charged toward us. At last the leaders of the herd were upon us. We expected them to dash, unabated, across the tops of our pits.

Leaders Fear Lenses

But we were surprised. They halted momentarily as they, despite the surge behind them, perceived the mysterious camera lens and became conscious of the steady circular movement of the turning of the camera crank. Then, directed by a sudden decision within their thick skulls, they turned to the side and utterly avoided the fearful looking camera eyes.

The animals which immediately followed the leaders likewise changed their course but as the rush became heavier the force from behind prevented the bulk of the herd from side stepping. By the time the middle of the pack had been reached, the buffalo, so closely were they crowded, did not even see the lenses. They jammed forward, unconscious of the fact that machines were turning on them and making a record of their charging heads and crunching hoofs.

A camera hog is the buffalo as it halts, awed, before lenses

Zero Hour

For us in the pits there was an anxious moment when the hoofs of the first buffalo struck above our heads. Would the oil drum which covered the pit hold up? Or would it give way under the ponderous monsters? Would some of the beasts crash into the cavity, pen us beneath them and themselves be crushed and torn asunder under sharp hoofs as the rest of the herd stumbled onward?

Into Celluloid

But once the zero hour was passed, we lost all thought of our fate and, becoming accustomed to the thunder overhead, concentrated on putting into celluloid what we saw through the 12 inch slits in our pits—just enough to allow the cameras and ourselves to look out. Sometimes we caught a clatter of hoofs which dashed within a hair of the pit opening. At other times it was a pair of enraged red eyes, or snorting nostrils. At still other moments the dust fleetingly threw up a natural veil between us and the mob while particles of earth were flung into our eyes. At last the tail-enders straggled by. The rush was over and we were able to crawl out of the pits and relieve ourselves of the dust which so generously covered us.

"Fade Out and Slowly Fade In"

Photographic habits of four Presidents of the United States recounted by A. S. C. member

By Victor Milner A.S.C.

Pioneer newsreel men covered wide territory Four men handled it. A-Fifth installment

On finishing "Hiawatha," the "wanderlust" took hold of me very forcibly. Somehow a ride in the subway did not seem to fill the bill. I began to look around for a position wherein a young man, who desired to travel but who lacked the financial means necessary for the realization of his air castles, could make himself useful.

About this time, the Pathe Weekly was being organized by Mr. Franconi, the first editor of the now famous news film. I learned of the budding enterprise and accordingly called on Mr. Franconi at his headquarters at No. 1, Congress Street, Jersey City. He allowed himself to be convinced of my ability as a cameraman as well as my readiness to recognize news value, and placed me on his staff at a salary of $35 per week plus expenses.

First Pathe News Staff

The staff then consisted of the editor, Messrs. Hutchinson, Struckman and Richard and the writer. At the same time the Pathe dramatic staff consisted of Joseph Dubray and William Marshall, now A. S. C. members, Arthur Martinelli and Altredo Gandolfi.

Covered U. S. and Canada

The four of us in the news department were kept busy jumping from place to place over the United States and Canada. It was nothing unusual to receive a wire from Congress street while I was covering, for instance, a flood in Galveston, Texas, to hop to Montreal, Canada to shoot the winter sports on Mt. Royal. Now, however, it is somewhat different with the news weekly men. The various news reel organizations—have the field so well patroled with representatives that a man covers his particular territory in a certian part of the country and is seldom called upon to make a trip of more than a couple hundred miles—which means the elimination of the fascinating journeys of yesteryear.

Personal Baggage Light

Our outfit consisted of the famous Pathe professional model including six magazines; two, three and six inch lenses; and a trunk especially designed for transporting the outfit having one compartment for an extra pair of sox and an extra collar.

"Movie Minute Men"

I enjoyed the work immensely, particularly the element of uncertainty of being ready to go at a moment's notice. It was only a matter of time before Messrs. Hutchinson, Struckman, Richard and I held a consultation and decided to be systematic in our expense accounts. You can readily understand that if I sent in a bill for $30 for the use of an automobile for a day and if Mr Hutchinson, working under similar conditions, turned in a bill for $15, things might appear not so efficient. However, the company was very liberal and insisted that we stop at the best hotels, seldom objecting to any item on our "swindle sheets."

"Nose for News"

It was not long before Mr. Franconi, except in the instance of assignments for some fixed event, developed enough confidence in my "nose for news" to allow me to exercise my own judgment in speeding to cover happenings which I thought held outstanding news value. Whenever I embarked thus on my own initiative I always sent a wire to Mr. Franconi detailing my move and informing him the next spot where he could communicate with me. The news men were not so numerous then that the editor had to keep trace of their moves with colored pins on a map.

Presidential "Photographic Habits"

It was in the regular course of duty that I "shot" Roosevelt, Taft and Wilson, and learned their "photographic habits." One of my numerous assignments while working out of Congress street was to cover the 1912 Democratic campaign of Woodrow Wilson. I began this assignment when Mr Wilson was to speak at Buffalo, New York on Labor Day. I joined the Wilson party at the Grand Central Station and was duly introduced to Mr. Wilson who then was very interested in the news value of the Pathe weekly and promised to help me obtain good shots at Buffalo.

Wilson Shot from Own Platform

The arrival at Buffalo evidently exceeded the expectations of the Wilson managers who doubtless did not anticipate the overflowing crowd that was on hand to greet the future President of the United States. In the excitement that followed I was left high and dry, and was unable to get near enough to Mr. Wilson's car to obtain effective shots. Later, however, I filmed him while he was addressing a gathering of citizens at some picnic ground. There weren't very many people present so that I was able to record some excellent views of Mr. Wilson. I set up on the platform from which he spoke and made close-ups as I pleased.

Wilson Interested in Results

On the way back to New York City, Mr. Wilson came over to my seat in the Pullman and expressed his sorrow over the fact that I wasn't taken better care of at the depot the previous day and hoped that I obtained good pictures.

At the end of Mr. Wilson's first term in office I found that it was by no means a simple matter to get shots of him, due to the vigilance of the secret service men. Mr. Wilson also began to complain that the cinema made him appear to walk faster than he really did. I had to resort to many tricks to work myself into his immediate vicinity. One method was to conceal an air-operated camera in the

(Continued on Page 18)

"Cashing In" On Stereoscopic Projection

Fascinating subject discussed by prominent optometrist

By
Herbert S. Marshutz, A, B., Opt. D.
Chairman, Department Public Information, California Stats Association of Optometrists.

Stereoscopic pictures from viewpoint of the optometrist

Motion picture technicians in all departments of their extensive profession and optical scientists have at least one problem in common,—the practical development of stereoscopic motion pictures.

Science is not standing still in its search for this improvement. The full possibilities of the stereoscopic projection of moving images are only realized by those who have viewed such an exhibition. Offhand, the motion picture or optical engineer would look with furor upon this new phase of the industry; he would see the benefit of photography with a much wider field of view and with a true impression of depth on the screen.

But the commercial possibilities of this development in projection are rarely thought of—the box office angle of thrilling thousands with something they have never looked upon before, images moving about ostensibly in the air between their eyes and the screen.

We see with our brains, optometrists have proven, and any violation of the life time habits of vision impresses us greatly. Stereoscopic pictures with motion are very much a stranger to our mental habits of vision and such new optical illusion cannot be explained by our mental eyes as the images are received.

Hitting the Cash Register

There is a New York showman who is amazing his audiences with stereoscopic pictures. He employs a screen covering the full extent of the proscenium arch. There appears the shadow picture of a girl, the edges showing red and green until the on-looker places before the eyes a pair of cardboard spectacles with one red and one green celluloid "lens." The red and green of the moving image is of course immediately blended and the shadow picture seen stereoscopically.

The illusion is that of seeing the girl on the screen *move out over the audience.* As the pictures are increased in size (due to the subjects coming closer to the source of light behind the screen) the shadows stand out over the heads of the audience like giant ghost faces, until the auditorium seems *filled with huge women dancing, running, leaping into the air over the heads of the amazed onlookers.*

A shadow man throws a shadow ball—it bounces out into the audience, each person seeing it come *directly toward him.*

The optics of the device, as described by C. H. Claudy, an optometrical writer, are these—two projection machines throwing red and green light on a screen; persons acting and dancing between the screen and source of illumination; audience furnished with bi-colored spectacles.

Explanation Is Simple

The amazing effect must be explained by physiologic optics, or visual psychology, if you prefer. Because our "mind's eye" has learned to associate increase of size of an object with decreasing distance and vice versa, when the shadow on the screen becomes solid—assuming the third dimension—it appears to advance or recede from the plane of the image as it gets larger or smaller.

As it cannot advance (as it becomes larger) to any position except *in front* of the screen, the visual effect is that of *seeing in space.* Should one toss a bulky object toward the screen from behind, the onlooker will see it approach him directly, and through years of intuitive self protection will unconsciously dodge the "on coming" missile.

This is the only successful commercial use of the phenomenon of stereoscopic projection of moving images on a screen that has come to the writer's attention, although many experiments and mechanical contrivances are known. Just what the future will bring is worthy of contemplation. There seems to be great possibilities in the development of "solid" photography. How far the ultimate adoption of such form of motion pictures will alter present day technique is interesting speculation.

The Editor,

American Cinematographer.

I thought you might be interested to know that I have sold my second camera through the ad I carried in ths American Cinematographer. When I bought my new Mitchell recently I advertised my old outfit, and in less than ten days I had received replies, including telegrams, from as far away as Maine and as near at home as San Francisco.

May the good work continue.

Very truly yours,

(Signed) GEORGES BENOIT.

The Editors' Corner

—conducted by Foster Goss

Since its inception, the American Cinematographer has advocated the cause of visual education—education, wherever adaptable, by means of motion pictures. It has pointed out the advantages that will accrue to the nation at large if the school systems throughout the country will give befitting attention to the cinema in the curriculum.

At the same time this publication has plainly seen and called attention to the advantages that will greet motion picture manufacturers and film workers once films become an integral part of the education of every child. As wide as the use of the cinema is at the present day, it by no means has reached the zenith of popularization—which pictures in all schools and homes will bring. It should be self-evident therefore that greater use will mean more film to be manufactured, more machines to take care of that film, and consequently more work for the men who make the machines and the film, as well as more work for those who actually make the pictures. That, in a general way, is looking at the commercial—the technical, the scientific—side of the question for it is in such phases that in a vocational way, readers of the American Cinematographer would be largely interested.

The practical side of the subject, the side that would be of untold value to every child that is enrolled in a school, finds an able champion in the Los Angeles Illustrated Daily News through Cornelius Vanderbilt, Jr., its publisher, and L. B. Fowler, its motion picture editor. It is entirely consistent that this daily should espouse the cause of education by pictures, inasmuch as it is fundamentally a publication of pictures. The fact that this newspaper, since its founding in September, 1923, has attained a circulation that not only equals but exceeds those of the publications that have been in the community for years argues well in itself for the popularity and effectiveness of visual education in places of learning. One of Mr. Fowler's typical articles on the subject that appeared in his department recently presents interesting highlights from the public, the general angle of the question, and is worthy of repetition here:

> "This world has made great progress as far as labor-saving, time-conserving devices are concerned Slow at first, the steam train has grown into a monster traveling at a rate of over sixty miles an hour. The airplane sails through the air much faster.
>
> "At first we talked short distances with wires. Those distances increased. Now we can talk without wires—through space. Truly this is a great age we live in.
>
> "Funny part of it all is that we have rapidly advanced in one way, neglecting another. We have taken advantage of inventions and put them usefully to work. We have more time and energy to spend on pleasure. That's as it should be.

"BUT WHAT ABOUT EDUCATION? Have we given the most important thing of life the thought it should have? Can we consider the methods of learning today up to date Are we utilizing the inventions given us for educational purposes? Do we not owe it to our children and our children's children to make this the best and brightest world possible?

"You read that a child is beaten to save its soul. Unbelievable, you'll say. How could anyone be so foolish, etc.? Thousands of people are foolish because they don't know any better. They haven't been taught.

"Nab Two in Bank Holdup," reads a glaring headline. Would that headline have appeared if those bandits as boys had been taught respectability—that it PAYS to be square?

"That's absurd, you'll probably think. They had an opportunity to learn, to live decent but didn't take advantage of it. That is true. Maybe they did. But you can bet your bottom dollar that the difference between wrong and right didn't stick with them because IT WASN'T IMPRESSED on them.

"What you see with the eye STAYS. It is registered on your brain. You THINK about it. That's most important. Printed matter does not stick because we see it too often and in too many shapes, forms and sizes.

"One thing that makes this publication popular is the fact that it is ILLUSTRATED DAILY NEWS—news in pictures. Motion pictures became popular because a novel could be consumed in LESS than an hour.

"Children will find learning a pleasure when subjects are taught by cinematic methods. They will WANT to learn. Studying will be made less difficult for them and they will KNOW MORE in less time.

"Instead of getting out of college in the middle twenties, girls and boys will be ready to combat life's problems at eighteen and twenty. Theories will become facts for them. They will be better prepared.

"If subjects were taught by motion pictures, accompanied by textbooks with printed illustrations of the high points of the lessons of the film printed alongside of the text explaining, children would be graduating from high school at eleven and twelve and KNOW MORE than we did at eighteen or twenty.

"A young medical student explains to this writer that there are many difficult operations performed which cannot be plainly understood in books. He suggests that if close-ups of such operations were photographed, using the slow motion process, it would be easy to understand.

"The young man mentioned is working his way through college. He hasn't much time for studying. THINK what teaching by motion pictures means to him. There are THOUSANDS in his circumstances.

It is to be hoped that more newspapers which actually serve the general public will follow the example of the Illustrated Daily News and its motion picture editor, not the least of whose abilities is his foresight.

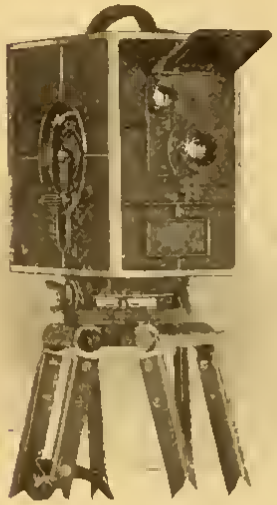
Millions of children looking at motion pictures every school day will mean better trained children, and, in the due course of time, a more highly educated nation.

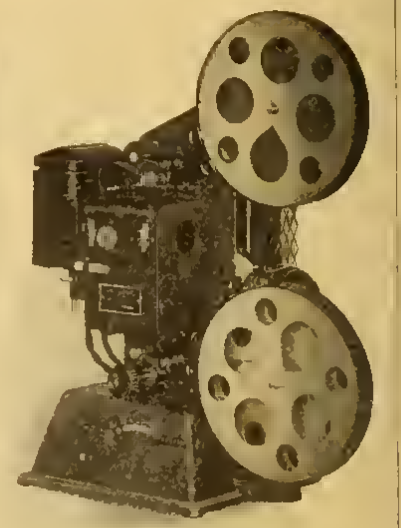
And the blessings of the nation will redound manifold to the motion picture industry in particular—a prosperous industry will then enter into true prosperity, prosperity that results not only from that which entertains but from a medium that TRAINS.

Eastman Provides For Home Cinema

Practical inventions bring films to the family fireside

Circulating library of many subjects is being planned





Left: The Cine-Kodak, new motion picture camera for amateur and special use.

Top. Illustrating operation of Cine-Kodak

Right The Kodascope, or home projector.

Just as the kodak, 35 years ago, made photography possible for the amateur, the Cine-Kodak. Cine Kodak Film and Kodascope, announced this this month by the Eastman Kodak company, bring motion pictures within reach of the novice It is a triple triumph: camera, film and projector — each contributes to the attainment of good motion pictures easily produced at low cost.

The task of developing a camera, a projector and a film which in amateur hands, would satisfy the highest photographic standards yet be easy to use and inexpensive to enjoy called for something basically new—not a mere miniature professional apparatus. A relatively low priced outfit was considered less essential than was low operating cost.

Speed Is Standard

The most important economy in operating expense, the first requisite for general enjoyment, is effected by a smaller, new kind of film. Cine-Kodak film is 5/8 of an inch wide instead of 1 3/8 inches, professional width; each image is about 1/6 standard size in area. A 100 foot roll of Cine-Kodak film lasts as long in the camera or on the screen as 250 feet of the standard, although both are exposed and projected at the regular speed of 16 images per second.

Special Emulsion Compound

To make a narrow film practicable, however, it was first necessary to compound a special emulsion, free from the objectionable graininess heretofore found when tiny images were projected to large size. This is accomplished with splendid success in Cine Kodak film.

Expense Is Minimized

But Cine-Kodak film is a new departure in kind as well as in size, with the result that expensive steps between the fun of taking the picture and the fun of seeing it on the screen are cut out. Instead of developing the film into a negative, then printing a positive from it, the procedure is markedly abridged. Cine-Kodak film is developed, then reversed, so that the very reel that went through the camera goes through the Kodascope, too. The price of the film includes the Eastman Kodak company laboratory charge for converting it, ready for the evening's entertainment. Copy prints, as good as the original, can be made when desired.

The consequence of using this narrow, two purpose film is that the cost of the finished reel is about one sixth of what it otherwise would be. That is really the key achievement in making motion picture photography an amateur pastime.

The Cine-Kodak camera is such a thorough, practical instrument that it wins instant admiration among critical professional operators. And amateurs who know nothing of photography use it with success from the first.

Simplicity Striven For

In addition to essential features that insure excellent photographic quality, the Cine Kodak embodies certain refinements intended to safeguard the forgetful operator against disappointment.

(Continued on Page 22)

Problems in Motion Picture Laboratories

By M. Briefer

Second Installment. From Transactions, Society of Motion Picture Engineers.

Not all have yet learned to keep the developing, fixing and other solutions at something like relatively uniform temperatures and that additions should be made with previously prepared stock solutions and not with dry salts which may have strong positive or negative heat reactions. However, since we cannot hope to effect this reform let us insist at least upon the liberal use of good thermometers.

There is a lot of fiction indulged in as to the value of dopes, special mixtures, secret formulae and the like for controlling grain, contrast and gradation. How may we find an effective, a convincing way of demonstrating the futility, the uselessness, the wastage of such procedures?

Changes in processing formulae should be made with some regard to proportionality. The formulae recommended by the manufacturers of photographic material should be studied and the relative proportions maintained. This preachment has been delivered regularly since the dawn of practical photography and according to the rate of its acceptance is still good to adorn the pages of our periodicals for some ages to come.

Humidity

Humidity and temperature have important functions in processing laboratories. The subject seems rather vaguely understood by the average man, if indeed any attention is paid to it at all. Altogether it appears as if shrouded in a veil of mystery. There is really nothing mysterious about it.

Relative humidity means nothing more than the per cent water vapor contained in air. The term is defined as the ratio of moisture present in air, to the amount it will hold when saturated at the same temperature. Thus if a cubic meter of air at a temperature of 80F. is saturated with moisture it will contain approximately 25.5 grams water vapor. The relative humidity will therefore be 100%. Should the same volume of air at the same temperature contain only 12.75 grams of water vapor the relative humidity will be 50%.

Absolute humidity is defined as being the measure of the actual weight of water vapor present in air and is usually expressed in grains per cubic foot. There are tables which serve to show that the number of degrees difference between wet and dry bulb is the factor for calculating the relative humidity at the prevailing temperature. Reference to these tables gives the relative humidity direct for any combination of wet and dry bulb readings.

Assuming a requirement of 65% relative humidity for good working conditions we find from the tables that this per cent moisture is realized in many combinations of wet and dry bulb readings, in fact, at all temperatures. Most workers are possessed with the idea that as long as the required per cent moisture is present in the atmosphere nothing else matters. Yet it matters very much indeed.

A dry bulb at 72 (let us understand the figures in degrees F.) and a wet bulb at 64 indicate a relative humidity of 65%. The same relative humidity is indicated when the dry bulb registers 82 and the wet bulb 73. But there is considerable difference in performance as between the two conditions. The difference is in the position of the dew point or the points at which moisture begins to condense and deposit as dew on all objects contained in the room. The difference in performance is of course not limited to the two examples. There is a proportionate difference between any two sets of conditions. The question arises, how shall we determine the most favorable working conditions. We wish to make this explanation as clear as possible. If it appears elementary to those present, please remember that it is still one of the perplexing and troublesome factors in some film and paper sensitizing plants where such matters are supposed to be understood

The Hygrometer

The best known type of wet and dry bulb hygrometer consists of a wood block upon which is mounted side by side two ordinary indicating thermometer tubes. The bulb of one thermometer is covered with a tubular wick thoroughly wetted with water. The other end of the wick is immersed in a reservoir which keeps the wicking saturated by capillary. Constant evaporation necessitates frequent refilling of the reservoir.

It is well known that evaporation is accompanied by the loss of heat and the more rapid the evaporation the greater the heat loss. The dry bulb of this instrument indicates normal temperatures without regard to the humidity present. When the air is saturated no more water can be taken up by it, that is, no evaporation can take place at the wet bulb, therefore there is no heat loss registered. If both thermometers indicated the same temperatures before the wet wick was attached to one of them, they will read alike under the conditions named. If the air is now heated its capacity for taking up moisture is increased, it is then no longer saturated and evaporation at the wet bulb takes place at once. The reading of the wet bulb will fall below that of the dry bulb thus demonstrating the heat loss due to evaporation. The dryer the air, the greater will be the difference between wet and dry bulk readings.

Referring to the example first given, when the dry bulb is at 80 degrees and the air has an absolute humidity of 25.5 grams water vapor per cubic meter (saturation for that temperature) then the wet bulb will also indicate 80 degrees. On the other hand, if at the same temperature the absolute humidity is only 12.75 grams per cubic meter the wet bulb will indicate 67 degrees. This difference of 13 degrees between wet and dry bulbs is the measure of the rate of evaporation for these readings and the factor for computing the relative humidity which,

(Continued on Page 22)

The producer's care is justified; the audience is pleased—when the print is on

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—because it carries quality through to the screen.

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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Quoting the Critics, Cinematographically—

on "Cameo Kirby" photographed by George Schneiderman, A.S.C.

on "The Virginian" photographed by Harry Perry, A. S. C.

The following criticisms on the cinematography of "Cameo Kirby," the Fox special feature production photographed by George Schneiderman, A. S. C., and "The Virginian," the B. P. Schulberg-Tom Forman production photographed by Harry Perry, A. S. C., speak for themselves:

"But, oh, the photography! That is worth going a long way to see. There are places where it is not only beautiful, but is stereoscopic, giving an effect of depth. That cameraman, George Schneiderman, is surely a wiz. The shots are beautiful."—GRACE KINGSLEY, LOS ANGELES TIMES.

* * *

"The photography and directing of 'Cameo Kirby' are remarkable, even in this day of wonderful cinematographical technique." — LOS ANGELES RECORD.

* * *

"—and George Schneiderman did the beautiful and extraordinary camera work." — JAMES N. GRUEN, LOS ANGELES EXAMINER.

* * *

"Special mention is due the camera work of George Schneiderman. Many of the photographic shots were like fascinating etchings. * * * The most appealing feature of the entire picturization is the clear atmospheric detail of scene direction of the shots done on the banks of the river where steamboats chug into port." — LOS ANGELES HERALD.

* * *

"Beautiful photography is one of the big assets. There are any number of attractive shots, and the settings, both the exteriors and the Colonial mansions, are pleasing in the extreme." — MOVING PICTURE WORLD.

* * *

"A man named Harry Perry is the real star of 'The Virginian.' He's the man who turned the camera crank. He has used God's great painted mountains and rolling plains and cloud-swept skies to make backgrounds that are once or twice breath-taking in their beauty." — TED TAYLOR, LOS ANGELES RECORD.

* * *

"In Forman's version there are two outstanding features. First and foremost is the photography and backgrounds." — L. B. FOWLER, LOS ANGELES ILLUSTRATED DAILY NEWS.

* * *

"The grandeur of the settings, revealing the picturesque western plains, are portraits that will cling to the memory for a long time." — GUY PRICE, LOS ANGELES HERALD.

* * *

"The photography is u n u s u a l l y excellent."—PEARL RALL, LOS ANGELES EXPRESS.

* * *

"—and the locations, both in their actual scenic charm and in the deft manner of their photography, are so beautiful and unusual as to deserve special mention."—FLORENCE LAWRENCE, LOS ANGELES EXAMINER.

* * *

"Excellent production, gorgeous locations, beautifully photographed *.* * photography, excellent". FILM DAILY.

* * *

"Artistic values—there were some wonderful exterior shots and atmosphere backgrounds throughout was splendid. * * * The atmospheric values were splendid. Generally the photography was very good, and there was one bit, where Mr. Harlan and Miss Vidor were sitting in front of a waterfall, that was exceptionally beautiful."—WID'S WEEKLY.

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Bell and Howell creations give attention to professional and amateur alike. Built with precision of best equipment.

The Bell & Howell Company have plared on the market a new automatic motion picture camera, and its companion projector, both so small that they are easily portable anywhere; the camera only weighing 4½ pounds, and the projector 9 pounds. The size of the camera is 3x6x8 inches; and the projector can be quickly placed in a case 8x11x11 inches.

There are many new mechanical features in these two machines. The camera is automatic in action, requiring only the touch of a button to either start taking motion pictures or a single exposure. The projector runs either forward or backward, or stops for a single picture without danger of warping the film. This is possible because of forced air draft, which positively cools the lamp house, rheostat, film and film aperture.

400 Feet Equals 1000

The film is the new standardized safety 16 m/m; 400 feet being equal to and takes the same projection time as 1000 feet of standard film. Economy and portability will undoubtedly make this little camera very popular, and it is not hard to visualize the possibility of tourist or traveller carrying one, as, at a cost of less than 1/6th of a cent for each picture he may perpetuate everything he has seen, either in motion pictures or stills. Negatives can be purchased at any photographic supply dealer in 100 foot rolls, equivalent to 250 feet of standard, the price per roll including developing to positive — ready for projection.

Individual Libraries Possible

An interesting feature is the utilization of present standard negatives, which may be reduced to the new 16 m/m standard at a very nominal cost. Already large libraries are being reduced and others are in process of formation. Rentals will be comparatively lower than present exchange prices. Exceptionally fine optical prints are being produced from good negatives, because of the reduction of grain inherent in the originals, and, when prints are projected with a flickerless 9 to 1 movement, a picture of unsurpassed brilliancy and steadiness is obtained. Screen stars and cinematographers may easily, at a nominal cost, maintain individual libraries adding subjects as often as they are made, or may include reversal subjects made with the automatic Cine-Camera.

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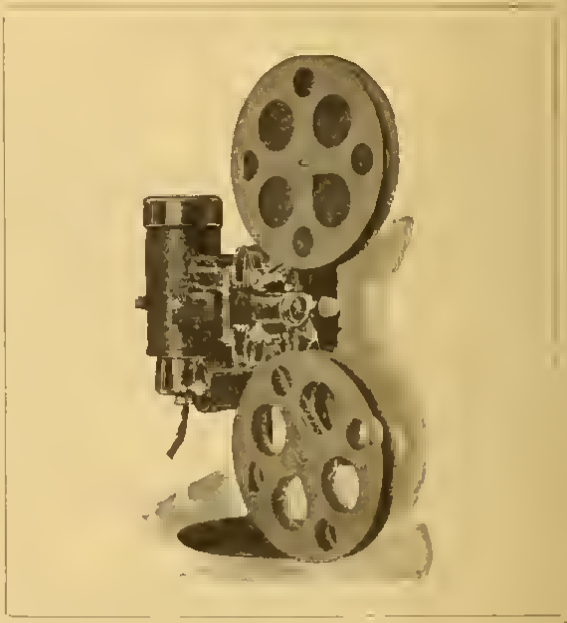
JAMES C. VAN TREES
American Society of Cinematographers



Projection Flickerless

The projector with its 9 to 1 movement, in combination with a high speed synchronous shutter, absolutely eliminates all flicker. Heretofore it has been considered an impossibility to satisfactorily produce such a movement, and from the results it is very evident that the ultimate of perfection in motion picture projection has at least been reached. There are many other mechanical features of interest in this little projector. The threading is extremely simple, and the wear on the film has been reduced to practically nothing. One piece of test film was run through the machine 3000 times without showing any noticeable wear. Universal mounts for objective lenses are provided, ranging from 1 1/2 to 4 inches. Pictures up to 9x7 feet are very satisfactorily projected with remarkable depth and brilliancy. Condensers are of plano type; mirror reflector; self centering lamp mounting; 200 watt, 50 volt lamp; 2 ounce air cooled rheostat; anto fire shutter; reversing and stop feature; and clutch-in are among some of the distinctive features.

Easily Carried

The camera is as easily carried as a post card size folding still camera, as it is furnished with a strap to go over the shoulder. Anyone can handle it very much as a binocular. Using no tripod, any moving object, no matter how quick, or in what direction it is moving, can be followed. The lens is a Cooke 25 m/m (Taylor Hobson) F 3.5 anastigmat with adjustable Iris Diaphragm. The shutter opening is 216 degrees, which is greater than most standard cameras.

(Continued on Page 21)

Charles Richardson, A. S. C. Passes away at Palm Springs

Charles Richardson, A. S. C.

Christmas holidays of A. S. C members were saddened by the death of Charles Richardson, A. S. C., who passed away at Palm Springs, Calif., on December 20th following a long illness of pneumonia.

While it was known that Mr. Richardson had been ill for some time, his end came unexpectedly as it was believed everywhere that he was well on the road to recovery. In fact, he was sent by his physician to the California desert resort in order that he might convalesce more rapidly. In his last letter to the American Society of Cinematographers in which he enclosed his dues for the first quarter of 1924, he wrote in the best of spirits, stating that he expected to remain in Palm Springs a month or two until he had completely regained his strength.

Funeral services were held in the chapel of Strother and Dayton, Hollywood, and interment was in the Hollywood Cemetery. Arthur Edeson, Joseph Brotherton, Gaetano Gaudio, Homer Scott and Victor Milner, all A. S. C. members, and Richard Holohan were pallbearers.

Though he was a first cinematographer for a comparatively short time following his connection of six years with Arthur Edeson, A. S. C., on second camera, Richardson's work plainly distinguished him as one of the aces of the profession. Among the productions for which he was chief cinematographer after he left Edeson's staff, were "The Imposter" with Miss Dupont, "The Spider and the Rose," "Cordelia, the Magnificent" and "In Old Madrid," Garson productions starring Clara Kimball Young, and "The Havoc," a Garson all-star production.

Mr. Richardson was associated with Arthur Edeson, A. S. C., on all the Douglas Fairbanks productions filmed by Edeson to and including "Robin Hood." Through their years of association together, Mr. Richardson and Mr. Edeson became close friends. Mr. Edeson is greatly bereaved over the loss of his friend and co worker.

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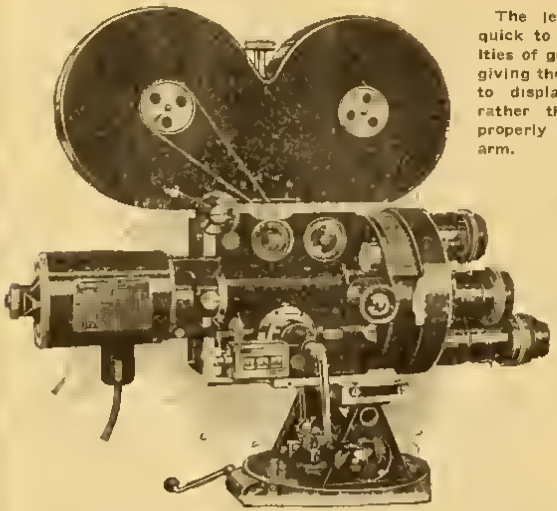

The leading producers were quick to recognize the possibilities of greater achievements by giving the camera man a chance to display his artistic ability rather than his cleverness in properly timing his cranking arm.

An emblem of advancement in cinemachinery

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THE B. & H CINE AUTOMATIC camera needs no tripod and no action is too quick to follow. What you see you get, just by the touch of a button. Spring motor. Loads in daylight. Capacity 100 ft. 16 m/m film, equivalent to 250 ft. of standard or 4000 separate pictures, any part of which can be in motion. Films purchasable at any supply house for $6.00, Including developing ready for projection on the new 9 to 1 movement Bell & Howell Cine-Projector. Both machines receive the same mechanical attention and the same quality of optical installation as the highest priced B. & H. equipment.

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"Fade Out and Slowly Fade In"

(Continued from Page 8)

shell of an 8 by 10 Graflex. Why the secret service men tolerated still cameras and frowned on cinema cameras was probably for the same reason that the military in Ireland are said to regard certain types of modern cameras as machine guns.

Wilson has been termed a poser by some writers, but, judging from my experience with him as a photographic subject, I don't believe that I can endorse such a statement unqualifiedly. Wilson had a certain reserve, that may or may'n't have resulted from aloofness, self'affected or otherwise, which is considered as typical of the professional school teacher or school head. I will say, however, that Wilson never became so engrossed with his speech as to be oblivious to the camera, as I invariably felt that he was watching me out of the "corner of his eye" while I operated the camera. One thing seemed certain in his first campaign, and that was that he was not entirely inappreciative of publicity values. He did not affect the attitude that he "didn't give a whoop" whether photographers got pictures of him or not instead, as indicated on the return trip from Buffalo, he was solicitous as to the success of the taking of pictures of him. Whether he regarded publicity as a necessary evil or not, it was plain that he comprehended that it was essential to the success of his party and hence to himself, or vice versa; and in this respect he might be likened to film players, publicity to whom, as most every one understands, is a part of their stock in trade.

Roosevelt

The paths of Theodore Roosevelt and the writer crossed many times. I loved to photograph "Teddy." He certainly was a regular fellow, although, unlike Mr. Wilson, he at times was inclined to berate the news man when down in his heart he was tickled that his picture was being taken.

Close-up of "Teddy's" Teeth

Shots of Mr. Roosevelt were never complete unless they included a close up showing his teeth, made famous when he was police commissioner in New York City. I remember on one assignment I was to cover Mr. Roosevelt's unveiling a monument of "Goethe" in Chicago. Mr. Roosevelt left the La Salle hotel, drove up Michigan boulevard while my camera was set up in the tonneau of a touring car which preceded his machine. The unveiling took place as scheduled but I made one fatal mistake. After registering a long shot of him speaking, I picked up the camera, changed focus to a large close-up and planted the box within three feet in front of him

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The blood rose to his face, and the conviction grew on me that he was not a bit enthused over a crank grinding so immediately in his proximity.

Requested Print

When he finished the speech, Mr. Roosevelt gave me to understand that I should be arrested for my audacity, that he had never been so humiliated by having a camera thrust into his face, and that "movie operators" ought to be "flogged in the public square." Then, characteristically Rooseveltian, he wound up his denunciation by requesting me to be sure to have a print of the picture, that I had just made, sent to him.

Meet Again in Arizona

Another time I encountered him and Kermit resting in the shade of a cave at a remote spot of the Hopi Indian reservation in Arizona at the time I filmed the Hopi snake dance. I walked into the cave and without flourish said "hello" to him.

He liberated an exclamatory remark, commented on the migratory proclivities of the news men, and concluded by informing me that I had taken pictures of him in Newport, R. I. less than a week ago. So I had.

Fed Up on "Picture Stuff"

I broached the subject as to how atmospheric it would be for me to take some shots of him in his Western garb He took a decidedly opposite view, however, and addressing both Kermit and me, declared that he was getting enough of the "picture stuff," that it was nothing but a bother. Shortly thereafter I left the cave, and, as I began to pick up my camera equipment which lay a few yards away I saw that Teddy also had come out of the cavern and was standing still, surveying the scenery. I immediately set up, and made 50 to 60 feet of him. Judging from his previous remarks inside the cave about not wanting to be photographed, he didn't see me making pictures of him although I can't explain how he missed detecting me shooting point-blank at him. At any rate, I got the picture I wanted.

An interesting sidelight on the Roosevelt characteristics was that he went out of his way later, during his same visit to the Hopi reservation, to gain permission for me, after all my attempts had virtually failed, to film the Hopi snake-dance, which never before had been photographed as the writer stated in a previous article in the American Cinematographer. It was for just such reasons that all the news men loved to film Roosevelt.

Taft Was Congenial Subject

William Howard Taft was a blessing to the harried news man as well as to the newspaperman. He was jovial, never out of humor and always ready to do anything we requested of him in the way of lending assistance in any views that we shot of him. He was not inclined to the spectacular as was his predecessor in the White House nor was he marked by the reserve which was common to his successor to the Chief Magistracy.

(Continued on Page 20)

Always Agreeable

He caused very few gray hairs to enter the crops of photographers, thanks to his always being agreeable. While his corpulence was always an object of caricature and to this day is held apparently to be a matter of news interest, he displayed no vanity in requesting us to photograph him so that he would appear to best advantage. He left the picturing of himself in our hands, and never sought to take it into his own. He seemed to take it for granted that we knew our business.

Coolidge

Much is said these days of the "recalictrance" and the "silence" of Calvin Coolidge's make up. "Photographically" the writer did not find him so, although Coolidge became President several years after the writer left the news weekly field. However, my photographic experience with him may have revealed the man as he really is—before there was any thought of the weight of the presidential office resting upon his shoulders.

Taught Coolidge Camera Operation

More than a decade ago Coolidge came into the famed establishment of Eberhard Schneider and bought a motion picture camera for his own use. Mr. Schneider assigned me to teach Coolidge how to operate the instrument, and in so doing I found him to be quite congenial and communicative, and not at all "stiff" or retreating as he is sometimes described. In fact, during the course of his learning how to operate the camera he himself became a "performer," throwing snowballs with the zest of a boy while I turned the crank on his capers. It did not shock his sense of propriety when I conducted myself as a staggering and limber "drunk" in the first scenes that he ground on after he had mastered the operating principles of the camera.

"Heiniekabubales"

Later during my service as a news cameraman I relieved Struckman in Chicago as he was returning to Congress street. Our headquarters was the Sherman hotel. On the day before Struckman left, we had dinner together, and he suggested that we visit "Heiniekabubales'" place to meet John Barleycorn. Struckman kept up a stream of conversation all the way to the entrance of Heiniekabubales' palace. There were a number of men at the long bar as Struckman introduced me to the bartender. The well known question being asked me, I replied "a beer." About this time everyone at the bar stepped back. It did not strike me as unusual at all until later. The beer, contained in a tin cup, was placed on the bar and as I reached to pick up the cup an electric current went through me, all of which made it impossible for me to turn the cup loose. I hung on for dear life, not breathing a word of my predicament, as I did not want the habitues to appraise me for a "hick." After a few minutes the current was shut off and as I lifted the cup Struckman called my attention to a beautiful painting of a beautiful woman. As I gazed at the work of art, I felt a trickling sensation down my trouser leg—the beer was slowly leaking out of a fine hole in the bottom of the cup. I awoke about this time. The laugh and the drinks were on me. I was initiated.

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On my return to the hotel a wire instructed me to leave for Denver and to make my headquarters at the Brown Palace. The city, I found on my arrival there, was decorated in honor of the Knight Templars who were gathering for one of their celebrations. I obtained—it was still in the days when parades were in vogue in the news weeklies—some excellent shots of the conclave, shipped the film by express and decided to take in a show. When I went back to the hotel the lobby was being paged for me. I was handed a wire. My instructions were to leave at once for Shanavon, Saskatchewan. I did not get to a show for in a very few minutes I was on my way to St. Paul whence I went to Shanavon.

An enterprising publicity man had painted a very rosy picture for Mr. Franconi of the one great, magnificient, extraordinary rodeo to be held at Shanavon, and he swallowed hook, line and sinker. I arrived at Shanavon on a bright, sunny morning.

Baggage Car Hid Town

Looking out of the car window, I failed to see the town—it was hidden by the depot, which consisted of an old baggage car. I was informed that the rodeo was to take place the next morning. There was nothing to do that day but kill time. With difficulty I managed to get an army cot that night and I slept in the baggage car, flanked on either side by two gentlemen of the West who kept me awake with their snores which finished with a whistling accompaniment, the old Canadian three-star. Well, the highly-touted rodeo wasn't worth the film to shoot it. The publicity chap surely was a live-wire and we both had a hearty laugh over the affair.

(To be continued.)

New Pair of Cinemachines

(Continued from Page 16)

Subjects Steady

Subjects taken with this little camera are almost as steady as that obtained with a motor driven B & H. standard. All regularly mounted standard micrometer B. & H. mounts may be used with an adapter, giving the owner of a professional camera the opportunity of interchanging lenses, thus obtaining a range of lenses of longer focal lengths. The reversal film is unique in possessing a remarkable soft quality, graininess being conspicuous by its absence.

Precision in Making

Although these machines are being made in large quantities, strict manufacturing supervision and rigid inspection is maintained. The material, mechanical and optical installations are claimed to be equal in quality and workmanship to the highest-priced standard Bell & Howell equipment. It is not thought that the introduction of these instruments will affect the attendance at motion picture theatres, on the contrary, it is easily within the range of conjecture to visualize a greater stimulus to theatre patronage. No more should it discourage attendance than does the phonograph affect grand opera or the legitimate. Also, it should be remembered, there are many thousands of people who do not attend motion picture theatres and would be benefited by having the movies brought to their homes.

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Natural Angles For Goldwyn Director

Erich von Stroheim is extending the naturalism and utter realistic qualities with which he produced "Greed" to the manner in which he is cutting the picture, according to an announcement from the Goldwyn press department. The noted director believes a picture, no matter how much care was exerted in making it true to life during actual production, may have its realism greatly diluted in the cutting room, if the picture is not completed under the same tenet.

Natural Angles

This naturalism in editing and cutting, it is announced, consists of the manner in which the onlooker will view each scene of "Greed." Von Stroheim is placing in the finished picture only those "shots" of scenes which are photographed from a "practical" angle. That is to say, angles from which a human being would see the scene in real life. If the scene is taken in a small room the characters are not shown from an elevated position, as though the onlooker was perched on the chandelier or draped on the picture moulding.

Fixed Point

Also distances will not be altered rapidly during the course of a particular episode Von Stroheim believes that when a person is watching the course of a "scene" in real life he does not first go within three feet of the people, instantly dash back a couple of blocks and then pounce down in middle distance. His view is generally from a fixed point, near or far, and occasionally his interest is centered on a particular object, such as the face of one of the characters The onlooker may change his position occasionally but not as a restless kangaroo might do.

These unnatural angles and the rapid distance changes may be eliminated in cutting, as von Stroheim is doing. Practically every director takes numerous shots of the same scene, which are selected in the cutting room.

Eastman Provides For Home Cinema

(Continued from Page 12)

Throughout its design, simplicity was the watchword—true Kodak ease was aimed at from the start. It is of convenient size to carry and weighs but 7 1/4 pounds.

The Kodascope, or projecting apparatus, boasts of the fine points found in the most advanced professional machines but it is practically automatic in use. Driven by a small electric motor, it runs itself. The operator threads the film, turns the switch and takes his favorite chair. When the reel is done he need only cut off the current. It is just that simple.

Both Cine-Kodak and Kodascope deserved lenses of the highest optical quality. The Cine-Kodak lens is a Kodak Anastigmat f.3.5 of 25 millimeters focal length; the Kodascope lens is of 50 millimeter focal length and projects a brilliant 30x40 inch picture at a distance of 18 feet.

In the near future a library of standard releases will be offered on a rental basis so that the cinema world's best entertainment will be easily available for the Kodascope user. Thus his evening program can include any variety of professional pictures—comedies, dramas, travel subjects, educational reels, animated cartoons, and so forth—in addition to the intimate, personal episodes filmed by himself.

The unit is sold complete — Ciné Kodak and tripod, Kodascope, screen and film splicer—so that the purchaser has no necessary accessories to buy.

Having been in touch with the cinematographic and both the professional and amateur photographic trade for many years, T. O. Babb, president of the Howland and Dewey Company of Los Angeles and San Francisco which is introducing the Cine-Kodak, Cine Kodak film and the Kodascope in the west, believes that the inventions are probably the most important since the still camera for the amateur reached a stage of practicability.

Mr. Babb, who is to be regarded as an authority in the photographic trade, anticipates a wide usage for the new inventions not only among amateurs, but in professional quarters for special work and for private use.

The Cost of Cinematographers

(Continued from Page 4)

and running up the cost of production.

The efficient cinematographer is an investment. He is worth, as a detailed and accurate report of production would show, every cent that is paid to him. His salary should not be cut. It should be raised if anything. He protects the producer's investment.

Problems in Motion Picture Laboratories

(Continued from Page 13)

in this instance, is 50%.

Air will take up water in relation to its temperature. If we could employ an universal factor for air conditioning valuations most of the difficulty with the subject would vanish but these varying relationships preclude the use of such a factor. Generally speaking, saturated air on being raised to a higher temperature is expanded and is then capable of taking up more moisture. We will require no exact mathematics in the illustration. If a given volume of air at 32 degrees is saturated and contains 100 grams water vapor, then the same volume when heated to 75 degrees will be expanded so that it can contain approximately 400 grams moisture. On again cooling this air to 32 we squeeze out as it were, 300 grams of water because as we have just noted, 100 grams saturates the given volume at 32 degrees. The water we have squeezed out by cooling or contracting the air is what condenses in the form of dew.

We will assume a theoretical condition requiring a temperature of 82 and the relative humidity 65%. Our wet bulb reading will then be 73. Remembering this, let the air temperature fall to 73 while all other conditions remain unchanged. This then is the temperature registered by the wet bulb as well and

Ica Kinamo

THE ICA KINAMO may be rightfully designated as a semi-professional motion picture or cine camera—professional for the reason that it uses standard size film, its capacity being eighty feet, ample for news, educational and industrial features. The used roll can be removed and a new one inserted ready for use within less than thirty seconds—a professional necessity.

The lens is the Carl Zeiss Tessar *f* 3.5, the lens with which the best feature films have been made. It is fitted with the Zeiss focusing mount, with distances in feet and diaphragm markings.

Like the better professional cameras, the Kinamo is fitted with scene punch, footage indicator, removable film gate and one-stop movement.

It is professional in its construction, and the easily operated, quiet running mechanism is characteristic of the best professional cameras.

Its size over all is 2¾x5½x6½ and it weighs but 3¼ pounds.

Each Kinamo is furnished with a substantial tripod. The price of the Model "A", accommodating 50 feet of film, is $125.00, and the "B", having capacity for 80 feet, is $135.00.

The Kinamo is sold by leading camera dealers. Write for the Kinamo catalog and let us know your motion picture requirements.

HAROLD M. BENNETT, U. S. Agent, 153 West 23rd street, New York

we have therefore reached the saturation point or the point when some moisture will condense. The significant factor insofar as the laboratories are concerned is this. The temperature of all the air need not necessarily be reduced to cause condensation. We may have local condensation. When our glasses become covered with dew on entering a warm moisture laden atmosphere we have an example of local condensation. Radiation from the cooler glasses reduces the temperature of the air locally to or below the dew point. We may draw some conclusions from these simple observations.

With the same relative humidity, the higher the working temperature the more readily is moisture precipitated. A reel of film for example, which has assumed say 70 degrees in a store room may condense upon itself moisture, when brought into a room the temperature of which is 82 and the relative humidity 65%. On the other hand, if our working temperature is 70 and the relative humidity 65% then a reel of film or any other object will not condense moisture unless its temperature is below 62. Even if actual precipitation is not induced we still have a very moist local atmosphere under these circumstances.

The dew point may be found experimentally for any prevailing temperature by half filling a glass tumbler with water and adding a little ice, or some "hypo" crystals or granules will answer, stirring the mixture with a thermometer. When the surface of the glass begins to be covered with moisture, the thermometer reading will indicate the dew point at that time.

(To be continued)

The American Cinematographer—
Herewith find $3.00 to pay for one years, subscription to The American Cinematographer, subscription to begin with the issue of _____ 192

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Slight to Industry Meets Results

Los Angeles loses "Wampas Frolic"—Administration brings down general resentment.

Discrimination against the motion picture industry by Los Angeles municipal officials, as indicated by the closing at midnight of the annual ball of the Motion Picture Directors Association at the Hotel Biltmore on Thanksgiving Eve while the festivities of another organization were permitted to continue into the small hours of the morning at another hotel, has met with pronounced results in the capital of film production.

M. and M. Association Resents

Civic leaders and men prominent in the Southern California industrial and business quarters voiced their resentment publicly against the action of Mayor Cryer's police commission; and the Merchants and Manufacturers Association of Los Angeles as well as other bodies directly took issue with the Cryer commission for the perpetration against the industry.

It was freely pointed out that the present prosperity of Los Angeles was given great momentum, if not caused, by the advent of the cinema into Southern California fields; and fears were expressed that a series of such acts on the part of the city administration would cause film production to move elsewhere.

City Sees Mistake

The city administration tactiely admitted that it had made a blunder in the Biltmore affair when it passed an "emergency ordinance," which, to rnle during the holidays just passed, permitted dancing until two a. m. on the mornings of holidays and days preceding.

New Ordinance Considered

As this magazine goes to press, the city council is reported as being considering the passing of a new ordinance which will extend the hours of legalized dancing past midnight. While insofar as the motion picture industry is concerned the dance closing hour is but incidental in the issue to which the act of the police commission contributed, the fact that the city legislators have seen fit to take legislative action as the result of the slap at the directors and the industry is constrned as being indicative of their recognition of the slight aimed at the cinema.

Lose Wampas Frolic

Perhaps the outstanding result of the Biltmore blunder is the fact that Los Angeles has lost the "Wampas Frolic" which has gone to San Francisco instead. This event staged by the Western Motion Picture Advertisers (familiarly known as "Wampas") composed of the publicity men of the film industry and the theatres in Los Angeles, stands preeminently as one of the most brilliant of the Angel City's social attractions.

Publicity For Los Angeles

Not only has it been a success as a social attraction in the past, but it has been the medium wherby millions of dollars of publicity accrued to Los Angeles by virtue of its staging. During the regular course of their duties, the publicity men connected with motion pictures send out news to lists of newspapers and other publications, numbering into the hundreds and spanning the whole of the United States as well as foreign countries. When the time of the Wampas Frolic comes to hand, the connection with the frolic of the various celebrities and organizations which the publicity men represent finds its way into the channels of the studio publicity with the consequence that the place where the ball is held receives advertising throughout the world.

No Guarantee Against Insult

The Wampas Frolic was virtually driven out of Los Angeles by the city administration. Past frolics have of necessity extended well beyond midnight, not only because those who attended were not prone to break away from its many attractions at an early hour but because the nature of the work of the innumerable screen celebrities who augment the event with their collective and individual appearances thereat prevents their showing up at an early hour —for instance, when they are obliged to drive miles from location to get home to change into formal attire before they can proceed to the Wampas affair. It is evident that an early closing hour, which would perforce necessitate an early opening hour, would work disaster on the frolic. The patrons might be present but where would the attractions be?

Police Commission Martyrs

The police commission, possibly believing themselves to be martyrs in the face of the withering criticism which was fired at them from all sides, flatly refused to allow the Wampas merry making to extend beyond midnight. This refusal was laid down over the head of the assertion of Ray Leek, prominent publicity man and director-general of the 1924 frolic, that such permission has been given in the past, even under the Cryer administration.

Frisco's Hospitality

Where official Los Angeles turned a cold shoulder to the publicity men of the motion picture industry, San Francisco stepped forward with open arms. The publicity men sent a committee composed of Harry Brand, Peter Gridley Smith and Harry Wilson to the Bay City to investigate the frolic possibilities, and they were officially received and recognized during the whole of their stay in the Golden Gate municipality. The key to the city was given them, as it were, and they were assured that the motion picture industry would not be subjected to indignities if they held their frolic in San Francisco

Official Visit

On the return of the Wampas committee to Los Angeles, the northern city sent a body of officials including its chief of police to Los Angeles to officially welcome the industry to its boundaries.

The upshot is that the 1924 Wampas Frolic will be held January 19th in San Francisco's civic auditorium with no arm of the law to descend to instruct the people at what minute dancing becomes illegal.

Robert Kurrle, A. S. C., apparently is adept at acquiring knowledge concerning other things besides cinematography judging from his post cards in which he is already practicing his French on his friends. The last card announced 18 francs to a dollar and that Boh was about to leave Algiers for a 400 mile automobile trip to Biskra. Boh is filming the Edwin Carewe production that is being made abroad.

* * *

John Seitz, A. S. C., is also in northern Africa filming Rex Ingram's production, "The Arab."

John Boyle, A. S. C., is in Italy to photograph "Ben Hur."

* * *

Rene Guissart, A. S. C., is filming a J. Parker Read production at Monte Carlo.

* * *

Robert Newhard, A. S. C., is showing the delights of Southern California to his brother who has spent the last 25 years in eastern Russia, having been United States consul a great part of that time.

* * *

Andre Barlatier, and George Benoit, two A. S. C. members who first learned the alphabet in French, are being called upon by fellow cinematographers to read the captions of the illustrative post cards which Robert Kurrle is directing to Hollywood.

* * *

George Schneiderman, A. S. C., has left on another lengthy location trip for the making of the Fox special production, "The Transcontinental Railroad."

* * *

Frank B. Good, A. S. C., has begun actual shooting of Jackie Coogan's "The Boy of Flanders."

* * *

Victor Milner, A. S. C., has finished photography on Fred Niblo's production, "Thy Name Is Woman."

* * *

Arthur Edeson, Philip H. Whitman and Kenneth MacLean, all A. S. C., members, have been working from dusk to dawn instead of from sunrise to sunset in filming the final scenes for Douglas Fairbanks' "The Thief of Bagdad."

* * *

George Meehan, A. S. C., also has had his filming schedule extended into the night hours on White comedies.

* * *

Harry Perry, A. S. C., is preparing for the photography on the latest B. P. Schulberg production.

* * *

Charles Rosher, A. S. C., has begun the camera work on Mary Pickford's "Dorothy Vernon of Haddon Hall."

Fred Jackman, A. S. C., and Homer Scott, A. S. C., became excavators during a recent trip to the Mexican border when their automobile refused to cope with muddy roads.

* * *

Frank Williams addressed a well attended open A. S. C., meeting recently on his patent process and exhibited several hundred feet of representative shots. An interesting discussion followed the showing of the film.

* * *

Walter Griffin, A. S. C., is filming a six reel J. P. McGowan production.

* * *

Max Du Pont, A. S. C., is photographing the Thomas H. Ince production, "The Galloping Fish."

* * *

Henry Sharp, A. S. C., is filming "Against the Rules," Ince production directed by John Griffith Wray.

* * *

Steve Norton, A. S. C., is photographing the all-star Bruce Mitchell production, "The Inner Sight."

* * *

John Arnold, A. S. C.,, is shooting Viola Dana's "Revelations," directed by George D. Baker for Metro.

* * *

Tony Gaudio, A. S. C., is in the second month of photography on Norma Talmadg's "Secrets."

* * *

Gilbert Warrenton, A. S. C., is filming Joseph De Grasse's production of Rex Beach's "Flowing Gold" for First National.

* * *

Don Clark, A. S. C., is filming Willian Duncan's "The Fast Express" for Universal.

* * *

Jackson Rose, A. S. C., has finished photography on "The Thrill Girl," starring Laura La Plante.

* * *

John Stumar, A. S. C., is making preparations for the filming of the Warner Bros. production, "How to Educate a Wife," to be directed by William Seiter.

* * *

David Abel, A. S. C., is preparing to shoot the Warner Bros. production of Sinclair Lewis' "Babbitt," to be directed by Harry Beaumont.

* * *

E. B. DuPar, A. S. C., will shoot "Lovers' Lane," to be directed by William Beaudine for Warner Bros.

RELEASES

November 18th, to December 15th, 1923

TITLE	PHOTOGRAPHED BY
"The Unknown Purple"	Oliver Marsh
"The Day of Faith"	Wm. Fildew, **member A. S. C.**
"Maytime"	Karl Struss.
"To The Ladies"	Karl Brown, **member A. S. C.**
"Fashion Row"	Oliver Marsh
"The Mailman"	Ross Fisher, **member A. S. C.**
"The Near Lady"	Wm. Thornley
"The Light That Failed"	Charles G. Clark.
"The Man from Brodney's"	Steve Smith, Jr., **member A. S. C.**
"Crooked Alley"	Harry Fowler
"You Are In Danger"	Andre Barlatier, **member A. S. C.**
"In the Palace of the King"	Lucien Andriot.
"This Freedom"	Not Credited.
"Half-A-Dollar-Bill"	Andre Barlatier, **member A. S. C.**
"Tiger Rose"	Charles Rosher, **member A. S. C.**
"The Satin Girl"	Not Credited.
"The Daring Years"	J. O. Taylor.
"The Red Warning"	William Nobles.
"Six Cylinder Love"	Alex. G. Penrod.
"The Whipping Boss"	Walter Griffin, **member A. S. C.**
"Slave of Desire"	John Boyle, **member A. S. C.**
"A Lady of Quality"	Charles Stumar, **member A. S. C.**
"Her Temporary Husband"	S. E Landers, and Perry Evans, **members A. S. C.**
"The Shepherd King"	Ben Miggins.
"The Dangerous Maid"	Glenn MacWilliams.
"Cupid's Fireman"	Joe August.
"Enemies of Children"	Glen MacWilliams and John Miehle.

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Dored John—Scenic Russia Pathe
Dubray Joseph A—with R-C Studio
Dulpai E B—with Warner Brothers
Du Pont, Max B—with Douglas MacLean R C Studios
Edeson, Arthur—with Douglas Fairbanks, Fairbanks-Pickford Studio
Evans Perry—
Fildew William—with Irving Cummings Universal
Fisher Ross G—with A J Brown Prods Russell Studio
Gaudio Tony G—with Norma Talmadge, Joseph Schenck Productions United Studio
Gilks A L—with Sam Wood Lasky Studio
Good Frank B—with Jackie Coogan Metro Studio
Granville Fred L—directing, British International Corp, London
Gray King—Wilnat Studios
Griffin Walter L—
Guissart Rene—with J Parker Read Monte Carlo
Heimerl Alois G—
Jackman Floyd—with Fred Jackman Roach Studio
Jackman, Fred W—directing Roach Studio
Koenekamp Hans F—with Larry Semon
Kull Edward—with Universal
Kurrle, Robert—Edwin Carewe Europe
Lauders, Sam—with First National United Studio
Lockwood J R—
Lundin, Walter—with Harold Lloyd Prods, Hollywood Studios
Lyons Reginald L—
MacLean Kenneth G—with Douglas Fairbanks
Marshall William—with Carlos Productions
Meehan, George—with Jack White Corp Fine Arts Studio
Milner, Victor—with Fred Niblo Clune's Studio
Morgan Ira H—Marion Davies Cosmopolitan, New York
Newhard, Robert S—
Norton Stephen S—with Bruce Mitchell Prods, Ince Studio
Overbaugh Roy F—New York City
Palmer Ernest S—
LePicard Marcel—New York
Perry Harry—with Preferred Prods, Mayer Studio
Perry, Paul P—with Ince Studio
Polito Sol—
Ries Park, J—
Rizard Georges—
Rose Jackson—With King Baggott, Universal Studio
Rosher Charles—With Mary Pickford, Pickford-Fairbanks Studio
Schneiderman, George—Fox Studio
Scott Homer—
Seitz John F—With Rex Ingram Europe
Sharp Henry—With Ince Studio
Short Don—With Fox Studio
Smith Steve, Jr—With Vitagraph Studio
Steene E Burton—New York
Stumar John—With Wm Seitel Warner Bros
Stumar Charles—With Universal
Thorpe Harry—
Totheroh, Rollie H—With Charlie Chaplin, Chaplin Studio
Van Buren, Ned—In New York
Van Enger Charles—with Ernst Lubitsch Warner Bros Studio
Van Trees James—with John Francis Dillon—United Studios
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Whitman, Philip H—With Douglas Fairbanks, Fairbanks-Pickford Studio
Wilky, L Guy—With William De Mille Lasky Studio

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Meetings of the American Society of Cinematographers are held every Monday evening in their rooms suite 325, Markham Building On the first and the third Monday of each month the open meeting is held and on the second and the fourth, the meeting of the Board of Governors

LOYALTY PROGRESS ART

PREMIUM PICTURE PRODUCTIONS
(INCORPORATED)

EXECUTIVE OFFICES AND STUDIO
BEAVERTON, PORTLAND, OREGON
TELEPHONE MA 7757

October 22, 1923.

Mitchell Camera Company,

6019 Santa Monica Boulevard,

Hollywood, Calif.

Gentlemen:

This morning we wired you as follows:

"Ship parcel post collect immediately 1 Belt, 1 Camera Crank, 1 Main Crank Shaft".

The need for these parts is not caused through any defect in either material or workmanship on your camera but last week our troupe was down to the coast doing some water stuff and the cameraman was caught by an incoming wave which upset both him and the camera and in the splash the belt and main camera crank were put out of commission.

However, the balance of the machine has been put in A-1 condition by our cameraman, Mr. Cook. We were very fortunate indeed to have Mr. Cook with us when this thing happened for we believe had he not had presence of mind enough we should have lost the entire equipment.

Trusting that our wire will receive prompt attention and with all good wishes, we are

Very truly yours,
PREMIUM PICTURE PRODUCTIONS,
By

President.

F/T